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Final Visual Presentation

Poem for a Homebody

by

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A thesis submitted to the Faculty of Graduate Studies and Research
in partial fulfillment of the requirements for the degree of

Master of Fine Arts

in

Drawing/Intermedia

Department of Art and Design

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poem for a homebody

Je dis ma Mère. Et c'est à vous que je pense, ô Maison!
Maison des beaux étés obscurs de mon enfance.
(Mélancolie)

(I say Mother. And my thoughts are of you, oh,
House.
House of the lovely dark summers of my childhood.)
(Melancholy)

O.V de Milosz, 1877-1939

My mother's body no longer exists. I was an inhabitant for nine months but if you ask me what it was like, I wouldn't be able to tell you. The house, that witnessed my development through adolescence, followed a similar fate. I often think about what the residue of those years looked like on that place: my breathing, my thoughts, my heart pumping involuntarily and so on. The experience of loss is inherently connected to the act of searching, and it is through this process that memory, time and space accentuate the fractured nature of consciousness. My definition of home is fundamentally paradoxical, shifting between temporality, identity and infrastructure.

This project comes out of an investigation between the materiality of the everyday and the dialectic of interiority. Upon exiting the womb, a dichotomy of corporeal and manufactured space is prevalent. Home is emblematic of this contrast. The domestic interior, formed through direct participation in consumption, becomes a vessel for the objects that represent our identity. If we come to understand ourselves through the environments we create and the objects we collect then it is through the repositioning of these materials that we can begin to re-evaluate our system. I am interested in creating spaces that provide opportunity for introspection. French phenomenologist, Gaston Bachelard suggests that, "Images of full roundness help us to collect ourselves, permit us to confer an initial constitution on ourselves, and to confirm our being intimately, inside."¹ Objects that mark the spaces between inside and outside are of particular interest to me: windows, doors, vents, mufflers, balloons, and bike horns. They are the organs of our surroundings and bring consciousness to our own interior.

The history of an object can be convoluted - where it came from, who used it and for what purpose. It's meaning splinters into functional, monetary and symbolic values. Factoring in mass production and the amount of excess that each generation produces, the life span of things seems to lessen as time goes on. The things people throw away are of great interest to me, once part of a domestic

¹ The Poetics of Space (Boston: Beacon Press, 1958) 234



system, it's meaning now malleable to form an entirely new entity, one that is in dialog with the past. I have searched through antique shops, garage sales, scrap yards and dumpsters to find the fragments of a place I want to know, one that is within my-self.

Fragmented body parts: ears, teeth and hands are forms regularly developed in nature by hereditary genetics and suggest notions of heritage and personal identity. The vents and horns transfer noise and air around us, they are the markers of entryways and exists that connect all environments together yet we cannot see this evidence regularly. The silent trumpet-like forms found throughout the space portray a muffling, quiet place that brings attention to the auditory elements within the installation.

The mixing of disparate materials negates the assumed meaning and function of an object, which often leads to humorous outcomes. Gary Indiana discusses irony as "A kind of party mask for dire and unbearable truths"². I would argue that if irony is our party mask then Modernism is our masquerade.

² Utopia's Debris (New York: Basic Books, 2008), 89



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Education

- 2008 - 2011 University of Alberta, Edmonton, AB, Canada
MFA in Drawing / Intermedia
- 2001 - 2006 University of Victoria, British Columbia, Canada
BFA with Distinction in Visual Art (honours) and Art History

Professional Experience

- 2011 University of Alberta
Part-Time Instructor
Drawing: Intermediate Studies
- 2010 University of Alberta
Graduate Teaching Research Assistantship
Principal Instructor: Drawing
- 2009 - 2008 University of Alberta
Lab Assistant
Special Projects in Drawing
- Graduate Teaching Assistant
Visual Fundamentals and Drawing
- 2007 - 2008 Art Gallery of Greater Victoria
Visitor Services Representative

Awards

- 2008 - 2010 MFA Scholarship, University of Alberta
- 2008 Alberta Foundation for the Arts Graduate Scholarship in Art and Design, University of Alberta
- 2005 St. Denys Visual Arts Scholarship, University of Victoria
- 2001 Alexander Rutherford Scholarship, AB Scholarship Programs



Selected Exhibitions

Poem for a Homebody. Final Visual Presentation of Master Thesis Exhibition. FAB Gallery, University of Alberta. Edmonton, AB.

Germinations. Group Show. FAB Gallery, University of Alberta. Edmonton, AB.

Moss Street Paint-In. Participating artist. AGGV, Victoria.

Small Pieces. Group show. Massey Gallery, AGGV. Victoria.

Sooke Fine Arts Show [Juried]. Seaparc Arena, Sooke, BC.

Desperately Mashed. Group Exhibition. Curated by Jennifer Cook. University of Victoria.

Olio. Graduate Exhibition. Curated by Robert Youds. Main Gallery, University of Victoria.

Wundercabinet. Group Show. Upper Gallery, University of Victoria.

In Memoriam. Solo curatorial project. Main Gallery, University of Victoria.

Actuations. Performance Art Exhibition. Group Exhibition. Curated by John G. Boehme. Open Space Artist-Run-Centre, Victoria.

Reviews

Carolyn Jervis, "Deepening the Domestic" VUE Magazine, Issue 794, 2010
http://vueweekly.com/arts/story/deepening_the_domestic/

Adam Waldron-Blain, "Germinations" VUE Magazine, Issue 730, 2009
<http://vueweekly.com/arts/story/germinations/>

Publications

Illustration, "Tennyson's Princess and the Beanstalk". This Side of West. Issue 4 (2006): 49.

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Volunteer Experience

Sponsorship Committee Member
Alberta Graduate Council
University of Alberta

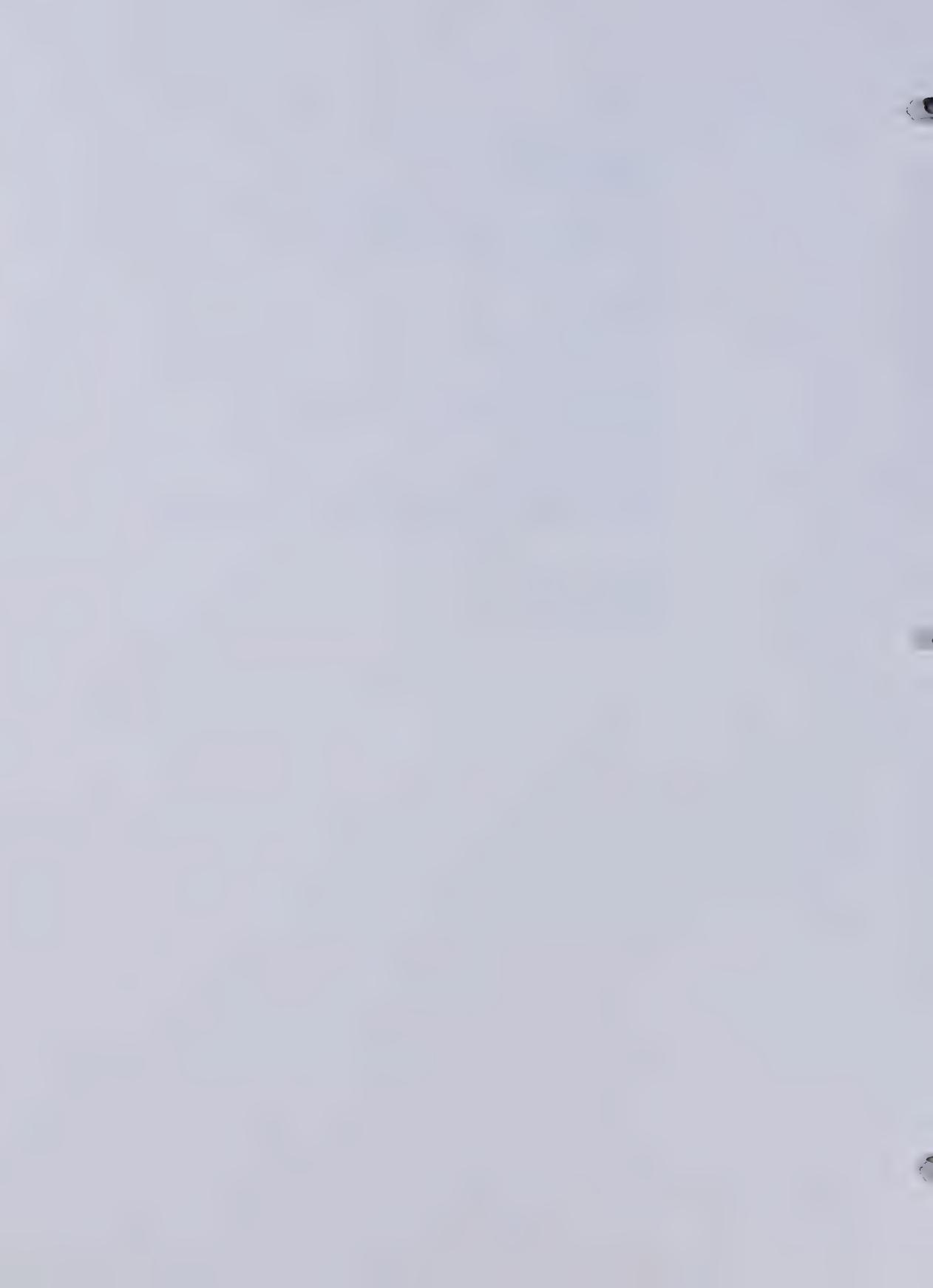
Graduate Student Council Representative
Department of Art + Design
University of Alberta

Presenter
READ-IN Week
Edmonton Public Schools

Conference Volunteer
Universities Art Association of Canada Conference
University of Alberta

Workshop Facilitator
Visual Communication Design Course
“Experimentation of alternative approaches to image/idea generation” University of Alberta

Member
Visual Arts Student Society
University of Victoria



Lindsay Carolyn Knox-Wells
DVD Image List

File name: knox.01-06
Title: *The Inside World of the Outside World of the Inside World*
Date: 2010
Materials: Sound - resin - wood - neoprene - plastic and latex tubing -latex paint - plaster - a car horn - a telephone - corduroy - felt - polyethylene fiber - a wardrobe -a metal wheel - tires - velvet - medical tape - canvas - encaustic - oil paint - plywood - fleece - logs - adhesive

File name: knox.07-08
Title: *Sounds of Silence*
Date: 2009
Materials: Wood - ink - pencil - acrylic - velvet - fleece - plastic -polyethylene fiber - metal vent pipes
Dimensions: Vary

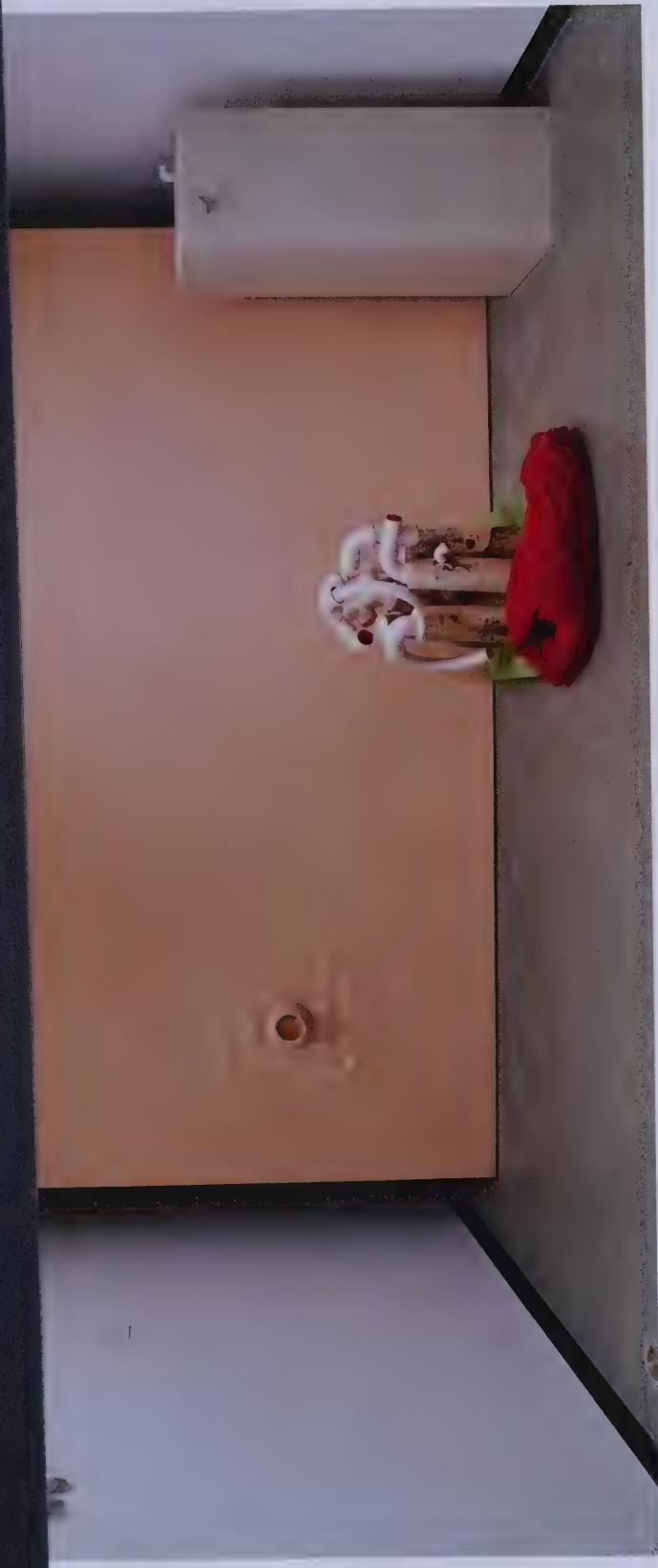
File name: knox.09
Title: Installation shot (three works)
Date: listed below
Materials: listed below
Dimensions: listed below

File name: knox.10
Title: *Corporeal Debris/ Modern Reliquary*
Date: 2010
Materials: Steel - television monitor - balloons - pulleys - PVC pipes - fabric - polyethylene fiber - automotive muffler - wool - foam sealant
Dimensions: 5' x 1'3" x 2'5"

File name: knox.11-12
Title: *Departures and Arrivals*
Date: 2010
Materials: Felt - plywood - doorknob - electrical cords - light bulbs
Dimensions: 8" x 4'3" x 7'10"

File name: knox.13-15
Title: *The world is large, but in us it is deep as the sea*
Date: 2010
Materials: Acrylic medium - fleece - galvanized wire - glass - latex - polyethylene fiber - wood - wool - canvas
Dimensions: 4'8" x 4'4"x 4'4"









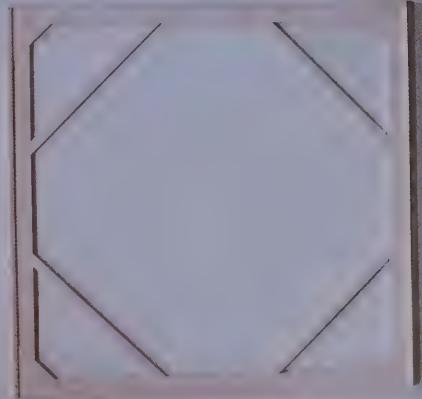
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